

Bard College
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OBSERVER

Vol. 15 No. 2 March 9, 1972

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observer

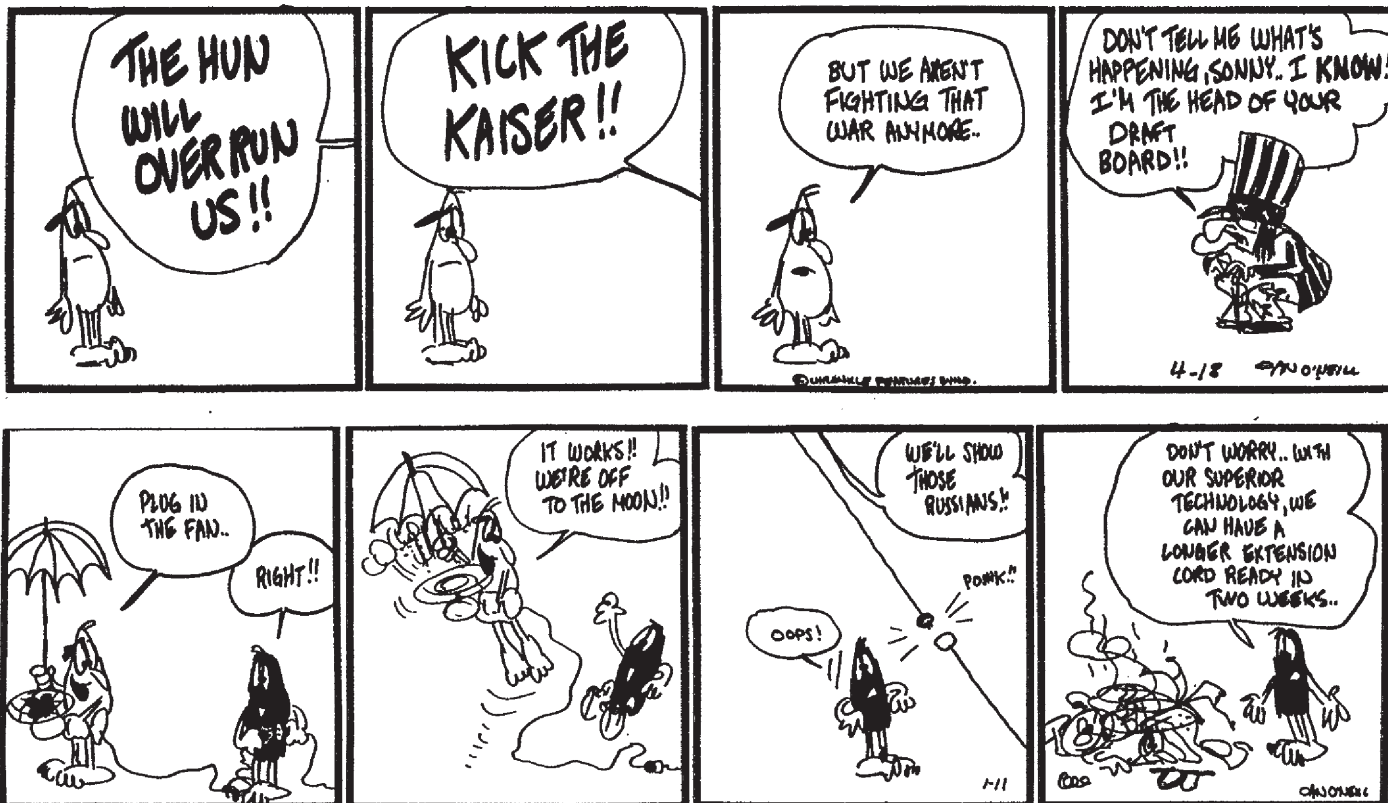
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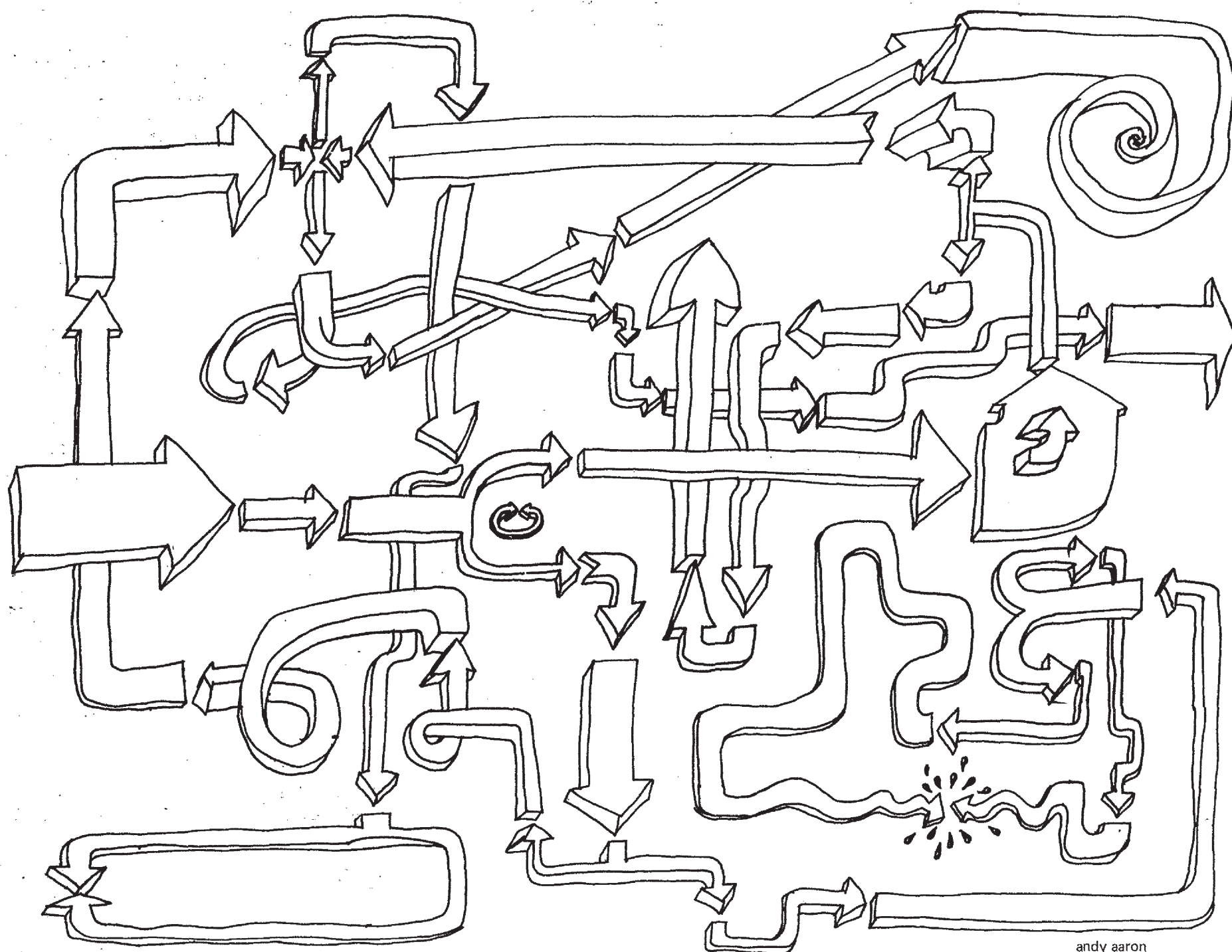
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ODD BODKINS by DAN O'NEILL



announcing a new policy!!



andy aaron

The Observer wishes to state a new editorial policy.

Well, not exactly a new one, because when one states a new policy it must be presumed that there was an old one to change. Looking at Bard newspapers of previous years, one begins to wonder if any of them ever had a real editorial policy at all. True, the paper showed a generally leftist stance in recent years, most of the issues touched upon in the last year or so, especially in the Red Tide, were irrelevant to the immediate Bard Community. The desire to turn on the community to revolutionary (in more ways than one) news of our time is understandable, but the end result was that the paper emphasized (a) how little of the revolution there really is here, and (b) how badly the lack of a community newspaper shows. In light of all this, our opening sentence deserves restatement in a different form: The Observer wishes to state that henceforth it will have an editorial policy.

This policy will concentrate upon the center of student life here at Bard College; what happens here, what doesn't and why. Knowing the why (or why not) of this place depends largely on the functions of the newspaper and the role of a paper as a means of comprehensive communications within the community. This is something that has been sadly overlooked in these ivy haunts. Despite its small size there is a lot going on at Bard about which very few people know the first thing, and about which many don't seem to care.

The Observer's new policy can be summarized roughly in two words: PUBLICIZE EVERYTHING. Granted, this is a big task, and we may miss a few things (or quite a few things), but we certainly intend to try. We hope to get to the point where we can inform the community of all important- or unimportant, or simply occurring- events on campus and cover them for later issues. Under this plan, the plans

of the Entertainment Committee, the Educational Policies Committee, the Ecological Concern Committee or any other campus organization will be made public and available to everyone interested.

Also, a large number of significant events that most of us are unaware of happen in classes. Some of the offerings of the "life of the mind" at Bard, particularly the new additions to the curriculum, deserve wider attention. The women's courses, those offered by students and those offered by members of the dance department faculty are of interest to large segments of the community. So are such items as the new Film Department, the Humanities Department, the Ecology Department and its field station, and the Music Department's Jazz Improvisation class. A series of articles by students and teachers on these courses, published by the Observer, could provide insights into the direction in which Bard academia is going

Another purpose of the paper shall be that of a forum for discussion and debate. This is necessary to maintain even the small sense of community that has somehow survived here. To say that we encourage articles on the state of the community and events concerning it is an understatement- we are desperate for them, and for written replies. After all, if we don't argue what's right and/or wrong with Bard, how are we going to find out?

The first steps toward implementing this policy have already been taken. The use of the New Dining Commons, for instance, was discussed among the members of the Observer staff, who decided that the new building has a great potential as a community facility which has not been taken advantage of. This was brought to the attention of Student Senate, which responded by expanding the duties of the present Food Committee. The Food Committee

observer

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sol louis siegel, editor

**jackie keveson
kevan lofchie
chris wynn, associate editors**

**lisa aldin
charlie clayton
lee fryd, typists**

michael apfelbaum, finances

**with: andy aaron, luther douglas, dan hicks,
larry levine, chris martinez, charlie pavitt**

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To: Dean Selinger
From: Luther Douglas, President, Student Senate

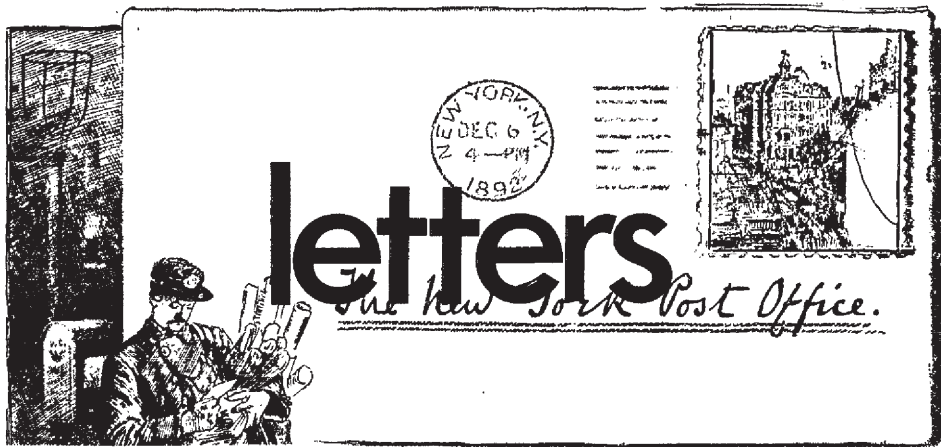
I am writing in response to your memo of February 23, 1972. In regard to your deep concern about the traditional lack of organization of the Student Association, I am, as a representative of this group, in agreement with your reprimands and suggestions. However, regardless of my personal agreement, I think that some type of action is called for, on both the part of you and me. I think that the administration, as well as the Student Association, must be made aware of this terrible lack of optimism of newly arriving students to the college.

The Senate, at its regular meeting, on Wednesday, March 1, discussed this problem thoroughly. Consequently, Senatorial elections have been moved up from the week of April 23 to the week of April 9. I think that this would provide more than adequate time for the Fall semester senators to work side by side with the Spring semester Senators. Also, this will be a means by which new Senators can easily learn the various rules of Senate, and, hopefully, by which they can participate on a much more mature and active level.

After the week of Senatorial elections, the most important committee should also be elected, with the specific positions held open for arriving students. Of course, this election will also include the Orientation Committee. Hopefully, at this time, some type of revised handbook including club listings, will be available for incoming students.

I think that by advancing the various dates of elections, by forming an Orientation Committee in conjunction with the Dean's office, and by preparing tentative plans for the coming semester, many student clubs would not only participate with greater involvement, but also would provide more activities for the entire year. I plan to encourage this idea. I shall also suggest to the Observer staff that an issue be readied for the week of registration.

Thank you for the concern and suggestions which you have expressed.



March 1, 1972

To the Editor:

I agree with much of Charles Pavitt's article in the February 29th edition of the Observer, particularly his point that "any group operating last term which used Convocation money should send, for publication in the Observer, a complete account of its expenditures."

This should, as he says, serve as an opportunity to show the members of the Student Community where the \$26,000 they contributed for the fall semester has been spent.

(In fact, I think it would be helpful to all students, to evaluate the extra-curricular life of the College, if this were done at the beginning of each semester.)

Sincerely yours,
Mary Sugatt

In response to James Garner's Utopian article, 'Look Out Below or The Senatorial Conspiracy to Teach Elephants How to Fly'. Mr. James Garner,

I found your statements in the Utopian concerning me to be quite misleading. First, I would like to clear your conscience about that 'Jew-diciary' remark I had made to Senator Levine. That remark was made in response to someone who had mispronounced the word 'Judiciary'. Evidently, I was talking to 'Senator' Levine. 'NOT YOU!' It was just an ethnic joke for which I meant no harm. If my humor aroused your curiosity or interest, it would have been easier to consult with me than to falsely propagandize my good nature. I do believe in the freedom of the press but it is against my convictions to abuse it. In so far as your article is concerned, I think it was total 'bullshit'. You were absolutely successful in taking advantage of the press to satisfy your ignorance. I do not wish to discuss this in writing but I prefer to with you in person.

At the end of your article you used the word, 'Cosa Nostra', which means 'our thing'. I do not believe it was necessary to utilize our language to meet your intentions. This I find insulting both because your article was an onslaught on a Latin Senator (Michael Flaherty) and because you seem to find our language much more expressive. It is not insulting that our language is expressive, on the contrary it is beautiful. It is disgusting to see you manipulating our dialect to attack a Latin. Your article was in such a sequence as to effectively stereotype the Latin students at Bard College by victimizing me. You also mentioned that I 'gently pointed out to Sol that Latin music was not included among the choices', you responded to this by stating that 'Jewish ethos was also not included'. It seems you have a terrible habit of name-calling and insinuating things about people without conferring with them.

So now it would be appropriate to acquaint you with the Spanish word 'BON-CHINCHERRA', which basically means 'Gossiper'. I can reassure you that I am

not a 'young budding etymologist', but I cannot conceive of you as being anything but a 'Gossiper'. In other words, you shouldn't go around talking or writing about anything you have no honest knowledge of. 'Senator' Levine wasn't upset about the remark but you were. If anyone was to respond it should have been him 'NOT YOU'!

I have purposefully quoted the word 'Senator' because of your negligence to recognize me as Senator Flaherty. This is really petty but I just wanted to bring it to your corrupted attention.

Apparently, you owe me and the Bard Community an apology coniving. When making the apology please don't elaborate or use flowery language. Obviously, it is also necessary to familiarize you with some 'Street Ethics' upon which I have been nurtured. It goes something like this:

'If one is to make certain accusations about someone (especially if they are false) he should be prepared to face the consequences.'

This is not a threat but a fact. Unfortunately my up-bringing was not as 'liberal' as your writing seems to reveal. This fact is not intended for you alone but for everyone. Keep this in mind when writing your next articles especially if Senator Michael Flaherty is to be mentioned. Personally, I do not wish to deal with you or anyone else in writing anymore, because nothing ever gets solved. Anyhow, we do not live miles apart. We are really within 'arms reach'.

Forever Latin,

Michael Flaherty

March 2, 1972

To the editors, and other concerned parties,

I am compelled to write this letter by an honest interest in community affairs, such as they are. I mention this motivation as a preface in passing, because it has come to my attention that certain bodies on the Bard landscape consider anything produced by myself, or other members of "The Utopian" staff, as little more than destructive invective. Be assured that this has never been, and is not now, my intention. Nor will it ever be.

I must offer a word of praise to Sol Louis Siegel for his article in the last issue of THE OBSERVER, "Educating the Community." In view of the past efforts of THE OBSERVER staff the article showed surprising forethought and insight. There are certain points, however, with which I must take issue.

First, there is Mr. Siegel's questionable assumption that Bard exists as a community. Yes, in a technical sense I suppose one must consider Bard a community. There are social standards here: standards of behavior, dress and ritual in general. But beyond the bounds of these nebulous standards, there is no spirit of community,

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On the Morals Picture

The police are the regulators of Truth. In order to be certain there is not too much truth floating around at one time, they arrest people for possession.

So much for sociology. Let's get down to case histories. Here is an example of the irresistibility of the politics of truth:

Abbie Hoffman was tactful and elusive for a long time. He was the wry humorist of the revolution. Since, however, he has been giving serious thought to problems of our time, and his public image has changed drastically. Will Abbie win the hearts of his followers by telling the truth?

One morning Abbie was cutting his hair when John Chancellor of NBC reported Abbie was cutting his hair -- to make it with the straight folks. Abbie got sore and then it came, the great force of wisdom that no one knew was within the breast of Abbie. Said he: 'I think Warner Brothers has control of the hippie cult. Hippie is out-moded, we must become new citizens if we are to survive.' Well, that's politics. Hoffman, the public politician of satire, became a merchant for the politics of truth. Welcome to Vogue Hill.

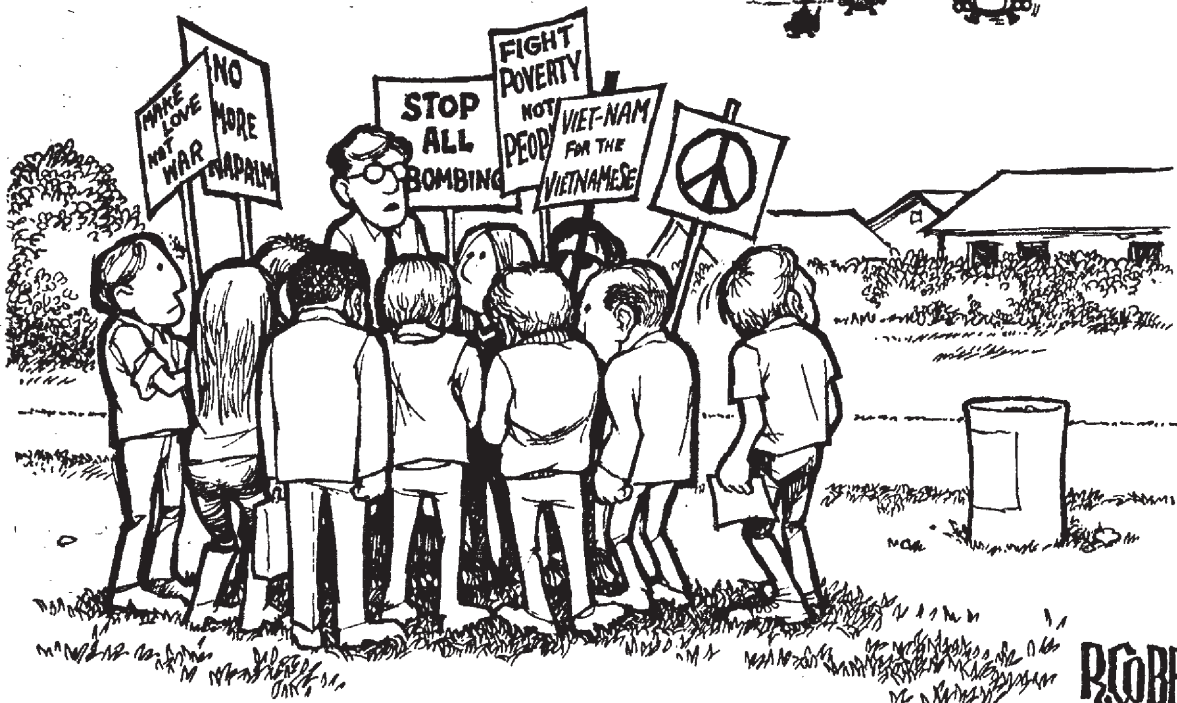
If Abbie's statement on the Hippie cult has weight, it may also apply to the cult's political segment: peace demonstrations. Now the demonstrations have become an outing for celebrities: entertainment stars, ex-athletes and politicians. Soon Richard Nixon will show up at a peace demonstration. Wouldn't that be a big step forward for the peace movement? Finally, to get the president to participate:

"FRIENDS OF THE PEACE MOVEMENT... THIS IS THE MOST IMPORTANT VICTORY... IN THE HISTORY OF... THE DEMONSTRATIONS... I URGE YOU TO WELCOME... DIRECT FROM THE WHITE HOUSE... HIS EXCELLENCY... YOUR FRIEND AND MINE... MISTER RICHARD MILHOUSE NIXON!"

While we are all keeping our fingers crossed, here is a rather amusing historical footnote to the peace demonstrations. The demonstrations have been driven to a state of political insignificance because too many people felt too complacent. As a result mass peace demonstrating was the only consistent strategy. It has been worn out. It has also been virtually dominated by the under-thirty set and a few 'courageous' over-thirties. So where were the elders, what were they doing all this time?

EXCEPTION: It is quite conceivable that if Norman Mailer (who, for the sake of this argument, we shall designate as an elder, big-name celebrity) had not been at the front lines versus the National Guard on Pentagonian Property in 1968 there might have been some bloodshed before it happened at Kent State two years later. And what about the Kent State incident? It was instrumental in further belittling the campus peace-movement protests. So it should be contended that if some professors or, even better, some Big Names were there in the front lines we might not have had those killings.

Jean-Paul Sartre is right. The American intellectual is a phony. He speaks with great eloquence on the problems of our time from his plush office, but does nothing in terms of physical duties to help fight for changes. Protest movements are not going to get anywhere unless they get support from more people with influence. By support, however, it should not only mean marching in an-



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nual fertility rites on the weekend. It should mean that people of influence be involved as political forces of the movement, and as teachers willing to go great lengths to spread the word about the injustice and depravity this country suffers from. In addition, the word should be spread in the area of Socialism -- the a, b, c's, "in the beginning" -- or as some of us free capitalist types might prefer, "Social Democracy" (I mean, we're liberals but not that liberal.) In any case, Sartre is right. The intellectual must put his body where his mouth is (see N.Y. Times, Sunday, 10-17-71).

But Sartre is European and worse, he's French and, still worse, these Great French Philosophers (very excellent chaps you know) sometimes think they know

everything. They think their proposals can and must be done the minute they conceive of them.

In the land of the free and the home of the brave we learn that, after paying a price for our PhD.'s, we have better things to do. We simply cannot abandon our families and careers, especially the latter. Going to jail for a cause would be out of the question. Besides, if you live comfortably (enough), Fascism? Communism? Oligarchy? Corporate Enterprise? What's wrong with them? I have food in my refrigerator... And if you're poor there is a refrigerator (in most cases) and, most likely, a television. So what more do you want?

(There might be an answer to that ques-

tion. I'll risk it: bathtubs. Bathtubs? Yes. Did you know that, according to statistics, more American families have televisions than they have bathtubs? It's a fact: more people prefer to wash their brains than their bodies... that's freedom in our great land, yes sir!)

However, speaking of refrigerators and revolutions, the reading assignment for next week will be Peter Weiss' MARAT/SADE at a theatre near you, Rated X. Here's one of the dirty parts: "What's the point of a revolution?" Answer: A home, a refrigerator, a horse and carriage...

And that's where the morals picture still stands.

basketball: final statistics

BARD COLLEGE INTRAMURAL BASKETBALL LEAGUE

TEAM STANDING

	WON	LOST
1)BARRACKS AND TEWKSBURY	6	0
2)FACULTY	5	1
3)MODULAR	3	3
4)WARD MANOR	2	4
5)STONE ROW, ALBEE, AND WARDENS	1	5
6)OFF-CAMPUS AND BLITHEWOOD	1	5

(4 games or more)

NAME	TEAM	GAMES	FIELD GOALS	FREE THROWS	TOTAL POINTS	AVERAGE
1)ROBERT MILLAN	BARRACKS	6	55	11	121	20.2
2)MICHAEL FLAHERTY	BARRACKS	6	53	10	116	19.3
3)JIM MARIENTHAL	STONE ROW	5	35	18	88	17.6
4)JEFF MILLER	MODULAR	5	33	12	78	15.6
5)GEORGE BACKINOFF	WARD MANOR	4	27	8	62	15.5
6)MARK FREEDMAN	OFF-CAMPUS	5	24	17	65	13.0
7)LARRY McDOWELL	MODULAR	6	35	4	74	12.3
8)RICHARD EDSON	MODULAR	4	18	4	40	10.0

(2 and 3 games)

1)FRANK McRAE	FACULTY	2	29	7	65	32.5
2)FRED SIMMONS	MODULAR	3	23	12	58	19.3
3)KIM DES MARAIS	WARD MANOR	2	10	5	25	12.5
4)ROBERT BRUCE	FACULTY	3	16	5	37	12.3
5)DAVID WAGNER	FACULTY	3	15	1	31	10.3

BARD THEATRE OF DRAMA and DANCE

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6
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1972

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1972

ENEMIES (3/4/72)

By the time anyone sees this review, the Bard Theatre's production of Maxim Gorky's ENEMIES will have completed its five-performance run, which is a shame. It's a shame because it'll be too late to tell you to be sure to go to the Tuesday night performance, by which time the performers will be totally sure of their lines and of the blocking, allowing them to concentrate on giving the best piece of ensemble acting the Theatre has seen in some time. As it was, they were 95% there on the first night.

Actually, one could hardly blame the cast if anyone in it was just a little slow with a line once in a while, because ENEMIES lasts three hours, including two intermissions, and because Gorky's dialogue sometimes takes the form of a mountain or some other such obstacle to be overcome. This appears to be a novelist's play; the reliance is not on plot but on theme and the characterization of something like a dozen major characters. They spend a great deal of time telling other people what they think, or saying it to themselves.

The play takes place in Russia in the summer of 1905. The factory owned by Zakhar Eardin and Mikhail Skrobotov is at crisis point because of a threatened strike by the workers. Zakhar is a "Liberal" who thinks that the workers' demands should be granted in order to prevent trouble while Mikhail thinks that the plant should be shut down and the workers told who's boss. Mikhail wins the argument, and sends for troops as well. He goes to the factory to supervise the shutdown, is shot by one of the workers and killed. The army and the secret police come immediately, the leaders of the revolt are arrested and the play ends as they are to be taken to prison. All this, however, is relatively unimportant in comparison with the theme and the statements which the author is trying to make. The theme is the relation of the ruling class to the working class, and the statements run something like this:

(1) The workers and the capitalists shall

always be enemies.

(2) "Capitalists" refers to all capitalists; to a worker, there is no difference between a liberal capitalist and a reactionary one.

(3) The workers are united in their cause while the capitalists are constantly at each other's throats.

(4) The young shall lead the revolt and inherit the earth.

(5) The victory of the workers is inevitable.

The big problem of the play is that Gorky spends more time making these statements than developing them, and even more time developing his characters, some of whom are indispensable to the theme but irrelevant to the actual plot. This would be perfectly forgivable, except that I don't remember anything that was stated in the third act that wasn't stated in the first two.

Still, those characterizations are marvelous. There is Zakhar, perfectly willing to let the world collapse around him while he simply complains; Mikhail, the epitome of aimless energy; Nikolay Skrobotov, an assistant district attorney, incredibly erudite and equally despicable; Zakhar's drunken brother Yakov and his mysterious actress wife Tatyana; the egotistical General; the girlish, naive Nadya; the shrewish Cleopatra; and God alone knows how many others. Often it is so fascinating to watch the interaction of these characters that one loses track of what the play is about.

It's difficult to imagine that William Driver's staging of the play could have been drastically improved upon. The settings were conservative in comparison with some of his previous productions, but for once they seemed to favor the actors instead of getting in their way. The lighting was well accomplished by Jacquie Lowry. And, as I have intimated before, there is the acting. I didn't notice a bad performance in the bunch, and that's 23 people. A good deal of this can be credited to the casting, which was well done, and also to the fact that hardly any



Copyrighted by John Ames Mitchell

From the Depths

From a drawing by Wm. Balfour Ker originally published in "The Silent War," by John Ames Mitchell

of the 24 parts in the play can be called "bit parts", while there are even less chances for anyone to hog the stage for any extended period of time. The ensemble performing is far above average for the Bard stage, simply because it has to be for the play to maintain any interest. There were some in the cast who were better than others, but I won't cite any examples because in this project the whole is greater

than the sum total of the parts.

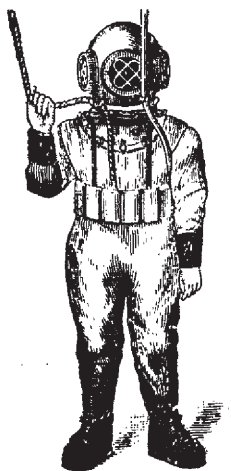
In other words, one of the more interesting evenings in the Bard Theatre. Not exactly perfect, but certainly interesting.

Sol Louis Siegel

federal money for schools!

Thomas Malthus, an allegedly brilliant thinker of his time, subscribed to the doctrine that some were destined to be rich and some were destined to be poor; that life was one big lottery and some just drew blanks. Malthus argued that the institutions of society had little affect upon the poor. The miserable, downtrodden tramp was the inevitable victim of the iron law of nature and not that of an unequal social structure. Malthus scorned upon social reform as a useless tool in the eyes of G-d. There was no avenue or process by which man could have ameliorated his lot, except by prudence and restraint.

Malthus' subscription to the "invisible hand" principle or the "sweep it under the rug" theory is still loudly echoed in middle-class enclaves today. It is a very comfortable and reassuring way for the middle-classes to justify poverty by acknowledging that it has always existed. But what is to be done to help our less fortunate brethren escape the confines of constant hunger and disease? Well, the middle-class answer is to give a donation to some community project or fund, then talk to a friend and tell her the



"good deed" that she did and talk about how bad poverty is, and then go down to the beauty parlor to have her hair done for the cocktail party that night.

The problem of alleviating the plight of the poor, is, to be sure, no easy task, and

must be approached not only sincerely, but realistically. If we are to make this a serious effort, we must necessarily begin at the root of the problem: What is one of the primary causes for social distress in society? An inequitable educational system. That is, that children from the lower-middle class, working class, and the ghettos are by nature of their birth (unlucky sperm) bound to an inevitable life of economic, political, and social deprivation. As these children grow into young adults then to adults, they will be locked in chains to a demoralizing, and self-defeating mental state.

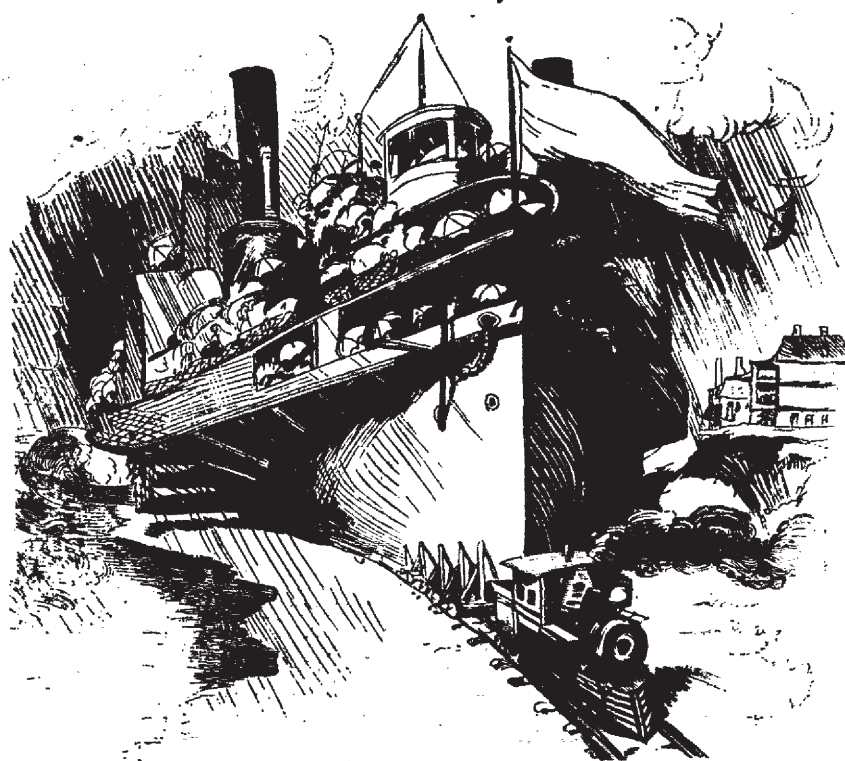
This senseless and inequitable social system which perpetuates this vicious circle of misery must and can be stopped -- and this can be accomplished by "equal education for all." The pricess by which this plan can become a reality is for the Federal Government to distribute equal amounts of funds (proportional with regard to population) to each of the fifty states, and then each of the State Governments would divide the revenue equally and distribute it to each and every school district. This would mean that a school system in Westchester and a school system

in a poor rural area (working-class area) would have the same amount of revenues to work with for each school year. Now all school systems would pay approximately the same amount per teacher. Naturally, not all school systems will be uniform; each school system will be autonomous in deciding how its share of the pie is to be divided.

The next logical question is where is the money to fund such an extensive program to come from? (1) from a "drastic" cut-back in military and defense spending (2) from a progressive income tax in which all tax loopholes will be closed (3) from a progressive tax on education (4) from taxation of corporations based on assets of a certain level (5) from a sales tax -- each state will submit a certain percentage of its sales tax revenue to the Federal Government to become part of the "general fund."

The cancer must be stopped at the outset before it spreads its potent of unjustifiable inequality. Naturally, I am well aware of the fact that this plan is not an instantaneous solution to the problem at hand. But it is a step -- a very bold step. If we can possibly offer the same educational resources to all segments of society, maybe then can we positively correlate a minority group's intention with his ambition.

by Larry Levine



Musician Ship

by Sol Louis Siegel

This is 1972. Ralph Vaughan Williams was born in 1872. This, of course, means that this is Vaughan Williams' birthday centennial year. Who is, or was, Ralph Vaughan Williams? you might ask. Vaughan Williams was the greatest English composer of this century, or perhaps of any century. In any case, the fact that he was born 100 years ago is an excellent excuse for the record companies to start putting out records of his music by the dozens. Since the music of Vaughan Williams is not too well known outside Great Britain, it's a good thing in these days when good things in classical records are not all that common.

Angel, especially, with its huge home base in London, is getting on the ball; apparently, the Angel people are issuing a complete edition of his works for the centennial. We are now getting the operas for the first time, as well as a number of the choral works. One of the most important parts of the project, however, has already been completed - the complete symphonies of Vaughan Williams conducted by Sir Adrian Boult.

It was Boult who was selected by the composer to record his symphonies for London Records in the early 50's, before the last three had even been written. These early recordings were classics. Now Boult has done all nine in stereo for Angel, the cycle having been finished with a new recording of the second or London, symphony. The London Symphony is a big, programmatic work, filled with local color, personal passion and glorious instrumental effects; written in 1914, it was the first great English orchestral symphony. Boult first conducted it in 1918, which means that he has more than a small amount of experience with the music. For more than 50 years he has been studying this music and improving on his performance of it, and the results show here

in a reading that shows just about every nuance of the score without sacrificing any of the excitement, which is plenty.

However, I wouldn't urge you to rush to your local record show and get this record immediately, and not just because your local record shop doesn't have it either. For all the beauties of this performance, I had a vague feeling that something was wrong when I was listening to it for the first time. The second time, I was able to pinpoint the trouble - there was not too much dynamic contrast in the recorded sound, which was also a bit bass-heavy. I then put on the library's copy of Boult's early recording in London, which is still in pretty good condition, and was astonished to discover that the dynamic range and tone quality on this 1952 album was far better than that on the 1972 album. Was it Angel's mediocre American pressing? Was it the recording engineers in London? Or was it simply that London Records took great pains to insure the release of a high-quality product?

As a matter of fact, it could be that the art of sound recording has not advanced significantly in the last 15 years despite all the hoopla about 35mm tape and 4-track and 8-track recording and Dynagroove and Dynaflex (Yes, the Angel pressing is on thin vinyl.) and everything else. For none of the new Boult Vaughan Williams record that I have heard improve on any of the old ones sonically, with the exception of the Sea Symphony, which needs stereo to cope with the added choruses.

In short, a good but not quite great record. Unfortunately, the older records all went the way of the dodo - and the mono - and are all but impossible to find. Still, I wouldn't rush to get this record; Leonard Bernstein and Andre Previn are both slated to release new versions of the London Symphony this year, and it would be wise to wait until these can be judged first.



harvest

Chris Martinez

Neil Young's albums always hold a certain element of frustration for me. I always end up thinking "Gee he has a lot of potential" instead of "My what a fine album." Somehow something always seems to get in the way of his making consistently good music.

For example, why take a beautiful song like "Expecting to Fly" and thrust it in the middle of a reverberated, over orchestrated, Jack Nitzsche production nightmare. Or why put an incredible mediocre, eight minute guitar solo in the middle of a song which is already having a tough time trying to make sense of itself? (By which I mean "Down by the River") (And if someone could point out to me what the relationship between the verses and the chorus is in the song I would be very grateful)

Still in all, I like Neil Young and I like his music which brings us to "Harvest" his new album.

I guess I was expecting something special, either really good or really bad, from this album because I was a little disappointed on first hearing it. In other words the potential is still there, still not quite realized.

Much of this album was recorded "live" in the studio with the studio being in Neil Young's barn out in the country. The idea behind this is to get a freer, less hassled feeling in to the music and to this effect it succeeds along with the assistance of backup group of studio musicians under the name of "The Stray Gars" (including Jack Nitzsche, piano; Kenneth Buttrey, drums; Tim Drummond, bass; Ben Keith, pedal steel guitar). The sound Young seems to be trying for on this album is a kind of country-rock which strikes me as being a bit "trendy" as well as a bit forced. There really aren't too many songs on the album that are especially benefitted by the sound of a pedal steel guitar. Young doesn't write songs that really need it and though I'm sure it COULD be put to good effect by an imaginative player, Ben Keith seems very content to lay back and play very typical pedal riffs for the bulk of the album.

However back up is only just that, back up and only adds to or detracts from the basic material, that is, the songs.

I found myself very pleasantly and quietly impressed by a lot of the songs themselves. The first cut on the album is "Out on the Weekend" which is almost a touch "James



Taylorish" in certain spots in a tired, sad way.

See the lonely boy
Out on the weekend
Trying to make it pay.

'One of the things you will realize after you've heard this album is that Neil Young is a very lonely person or at least writes like he knows what it's like to be a very lonely person. "A Man Needs a Maid," "Old Man," "Words" and "Heart of Gold" all deal in some way with the very personal kind of loneliness.

"A Man Needs a Maid" however, in its realization on this album is hardly a very personal song. It, along with "There's a World" on the second side were given over to Jack Nitzsche and be fore warned, they are both very HEAVY production numbers. I mentioned earlier what I thought of the production of "Expecting to Fly". The only worse thing about these two cats is the insanity of using the entire London Symphony Orchestra to do the same type of shit. I know Neil Young likes his productions (he must) and I guess that's the sound he wants, but I really think that Jack Nitzsche writes incredibly pretentious, tasteless arrangements and that Young's songs suffer from them. But what can you do? (Pick up the needle or listen to the bootleg 'live' versions).

"Alabama" is pretty much exactly what you'd expect from a song entitled "Alabama," reshaped "Southern Man." I just find it a bit tiring to listen to Young sing about how the deep south is, the heart, soul and kidneys of racism and bigotry in America. One line particularly amused and incensed me:

What are you doing Alabama
You've got the rest of the union to help you along.

What's going wrong?

You see I come from Forest Hills, where we have our own special ahh... "racial problem." It's good to know that the rest of the Union stands in back of Alabama - right in back.

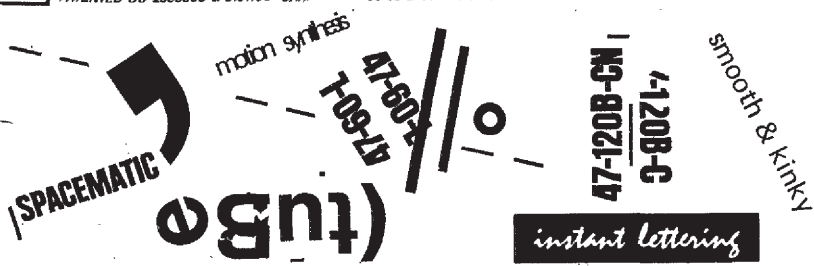
Anyway, my two favorites on the album are "Damage Done," a simple song recorded simply at a live show at UCLA, which I feel unfortunately has the potential for becoming an anthem of sorts for a lot of people.

I've seen the needle and the damage done
A little part of it in every one
But Every junky's like a setting sun.
and "Harvest" which I can't claim to understand yet, but, like so much of Neil Young, I think has something to say, and a lot of potential to say it with.



fffebb r ua r

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tues feb 1 THE SCARLET PIMPERNEL
wed feb 2 BEDAZZLED
thur feb 3 BALLET MECHANIQUE (Leger)
SYMPHONIE DIAGONALE (Eggeling)
RYTHMUS 21 (Richter)
ANEMIC CINEMA (Duchamp)
ADEBAR, SCHWECHATER, ARNULF RAINER
(Peter Kubelka)
fri feb 4 STREETCAR NAMED DESIRE (Kazan)
sun feb 6 SAMURAI
wed feb 9 FOOTLIGHT PARADE (Berkeley)
thur feb 10 UN CHIEN ANDALOU (Bunuel/Dali)
MESSES OF THE AFTERNOON (Deren)
THE LEAD SHOES (Broughton/Peterson)
SCORPIO RISING (Anger)
fri feb 11 TARGETS (Bogdanovitch)
sun feb 12 MON ONCLE (Tati)
tues feb 15 ALEKSANDR NEVSKY (Eisenstein)
wed feb 16 THE PRINCE AND THE SHOWGIRL
thur feb 17 SUNRISE (Murnau)
fri feb 18 PULSE (Blow Your Minds Productions)
FRIENDS AND FAMILY (P. Aaron)
WORK (B. Wartes)
A CHILD'S ALPHABET BOOK WITH CASUAL
REFERENCE TO DNA REPLICATION IN THE
GARDEN OF EDEN (T. Spence)
THE SECRET CINEMA (P. Bartel)
sun feb 20 SET-UP (Nick Doob)
tues feb 22 CHAPAYEV (Vassiliev Bros.)
wed feb 23 ORPHEE (Cocteau)
thur feb 24 VIVRE SA VIE (Godard)
(nostalgia) (Hollis Frampton)
fri feb 25 HOTEL PARADISO (P. Glenville)
sun feb 27 BEFORE THE REVOLUTION (Bertolucci)
tues feb 29 SADKO TTUSHKO (the opera of Rimsky-Korsakov)



moving
pictures

SPRING 19972

KUALA BEAR



plastic beautiful

ma rh



wed mar 1 THE HAUNTING (Wise)
thur mar 2 THE PASSION OF JOAN OF ARC (Dreyer)
fri mar 3 BREWSTER McCLOUD (R. Altman)
sun mar 5 LAST YEAR AT MARIENBAD (Resnais)
tues mar 7 RIMSKY KORSAKOV
wed mar 8 THE HORSE'S MOUTH
thur mar 9 VAMPYR (Dreyer)
fri mar 10 LOST HORIZON
sun mar 12 TRANS-EUROP EXPRESS (Robbe-Grillet)
tues mar 14 THE COLT (Setin)
THE FATE OF A MAN (Shmaruk & Ivchenk)
MONKEY BUSINESS (Marx Bros.)
wed mar 15 ORDET (Dreyer)
thur mar 16 KNIFE IN THE WATER (Polanski)
fri mar 17 HAMLET (trans. by Pasternak)
tues mar 21 JAILHOUSE ROCK (Elvis)
wed mar 22 DIES IRAE (Dreyer)
thur mar 23 SPRING VACATION (Drab)
fri mar 24

nymets

9

prostrated

APRIL

thigh=arm



4 35- r
7 35- L

are you, do you consider yourself normal?



ART??????????????

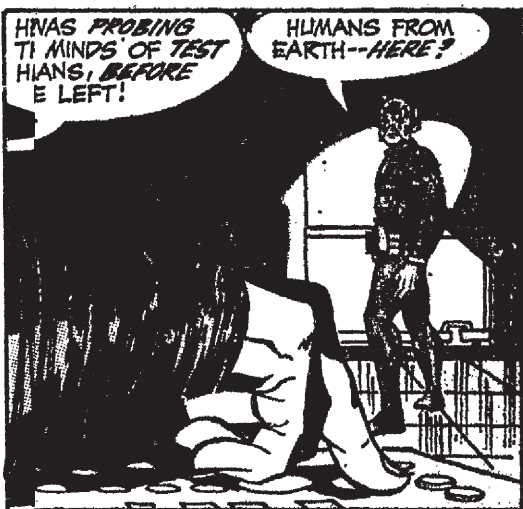
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|-------------|---|
| sun apr 2 | BRIDGE OVER THE RIVER KWAI |
| wed apr 5 | TRISTANA (Bunuel) |
| thur apr 6 | THE RULES OF THE GAME (Renoir) |
| fri apr 7 | CAPTAIN BLOOD |
| sun apr 9 | PICKPOCKET (Bresson) |
| wed apr 12 | SINS OF THE FLESHAPOIDS (Kuchar Bros.) |
| thur apr 13 | IVAN THE TERRIBLE (Eisenstein) |
| fri apr 14 | WOMAN IN THE DUNES (Teshigahara) |
| sun apr 16 | THE BIG SLEEP (Hawkes) |
| tues apr 18 | THE MEEK ONE |
| wed apr 19 | THE KNACK (AND HOW TO GET IT) (Lester) |
| thur apr 20 | NANOOK OF THE NORTH (Flaherty) |
| | LAND WITHOUT BREAD (Bunuel) |
| | UNSERE AFRIKAREISE (Kubelka) |
| fri apr 21 | THE LUSTY MEN (Nicholas Ray) |
| sun apr 23 | FELLINI SATYRICON |
| tues apr 25 | THE QUEEN OF SPADES (Tchaikovsky's opera) |
| wed apr 26 | EAST OF EDEN (Kazan, w. James Dean) |
| thur apr 27 | ANTICIPATION OF THE NIGHT (Stan Brakhage) |
| | THE DEAD (Brakhage) |
| | BLUE MOSES (Brakhage) |
| fri apr 28 | COUSINS (Claude Chabrol) |
| sun apr 30 | MAJOR DUNDEE (Peckinpah) |



friday, sunday, & wednesday films were selected by the film committee & are shown at 7:30 & 10:00
thursday films were selected by p. adams sitney for his history of cinema class & are shown at 8:30
tuesday films are presented by the russian club, usually at 7:30

film committee:
vicki garnick, chairwoman
andrew aaron
niles jaeger
donald kahn
joel parkes
lynn silverstein

CONTINUED AFTER NEXT PAGE



lipsthair=mountain



&&

MAY

- | | |
|-------------|---|
| wed may 3 | FREAKS (Tod Browning) |
| | THE PUSH |
| thur may 4 | CITIZEN KANE (Welles) |
| fri may 5 | BED AND BOARD (Truffaut) |
| sun may 7 | SCIENCE FRICTION (S. Vanderbeek) |
| | 1933 (Joyce Wieland) |
| | SAILBOAT (Wieland) |
| | RUCKUS SHORTS (Red Grooms) |
| | WAIT (Ernie Gehr) |
| | SCOTCH TAPE (Jack Smith) |
| | NEW YORK EYE AND EAR CONTROL (by Michael Snow; jazz soundtrack includes Roswell Rudd) |
| tues may 9 | BALLAD OF A SOLDIER (Grigori Chukrai) |
| wed may 10 | (a Bergman film; to be announced) |
| thur may 11 | DOG STAR MAN (Stan Brakhage) |
| fri may 12 | TOP HAT (with Freddy Astaire) |
| sun may 14 | NIGHT OF THE HUNTER (dir. Charles Laughton; screenplay James Agee) |
| wed may 17 | KINETIC ARTS PROGRAM |
| thur may 18 | HEAVEN AND EARTH MAGIC (Harry Smith) |
| | Cohl Programs |
| fri may 19 | YELLOW SUBMARINE |
| sun may 21 | UN CHANT D'AMOUR (Jean Genet) |
| | FILM (Samuel Beckett) |
| wed may 24 | THE END |

DRIP-DRY

Q

ACE TROUT



is dope "SAFE?"

The following article, 'Marijuana Held Relatively Safe to Health', was dispatched to us through our European contact and appeared in the International Times of London :

WASHINGTON, Feb. 11 (IHT). -- A new government report on marijuana today characterized the drug as relatively safe to physical health and suggested that it may have some medical uses.

The second annual report to Congress by the National Institute of Mental Health stressed, however, that more research is needed, especially on marijuana's effects on chromosomes of women of child-bearing age, possible damage to kidneys and brain and effect on the ability to drive a car.

In its study, the institute held that, contrary to popular myths, the drug does not appear to lead to crime, hard drug use, tolerance build-up, is relatively safe to physical health and does not cause chronic psychosis.

In addition, 'With the currently expanded research effort into marijuana and related synthetics, there is a strong possibility that cannabis derivatives, very possibly in chemically modified form, will once again achieve medical acceptance in the treatment of a variety of conditions,' the report said.

NIMH researchers cited recent studies showing that the drug can be effective in treatment of depression, alcoholism, skin problems, sinus, ear inflammations and prevention of epileptic seizures.

Further, they said that a recent study indicated that marijuana may be useful in the treatment of glaucoma, a hardening of the eyeball, often resulting in blindness.

The drug has been used since the 5th century for treatment of a variety of ailments

and was commonly prescribed in the United States during the 19th century. It was only made illegal during the 1930's. However, the report did caution against indiscriminate use of marijuana.

The report said that those driving under the influence of marijuana are likely to be slower in braking and recovering from glare. Further, it said that mixing marijuana and alcohol slows mental performance more than when either is used alone.

In addition, the researchers strongly stated that women of child-bearing age should not smoke the drug until questions of chromosome damage are cleared up.

Although research has uncovered little evidence of chromosomal abnormalities, the report said, the active ingredient in marijuana can invade the bloodstream of animal fetuses and therefore women should avoid the use of marijuana and other drugs of unknown potential for producing birth defects.

The NIMH report made no recommendations either for or against the legislation of marijuana. However, a special presidential commission, doing its own study of the drug, is expected to make recommendations on marijuana when it issues its report next month.

Of particular interest is the note on the effects of marijuana use on the unborn fetuses of pregnant women. Pregnancy and birth being a natural high for all concerned a straight mother means an organic kid or so implied. Chromosomes, brain and kidney damages are still without scientific validation.

Mixtures of marijuana and alcohol or marijuana and gasoline vary so widely with individuals that effects are debatable. Everything else is welcomed light in smoke-filled corners.



Hot Tuna BURGERS



This is Hot Tuna's third and best album. It's studio, beautifully mixed and needless to say, it has a lot of long-awaited goodies on it. Hot Tuna produces in many ways what is the best Hard-Blues Rock around. They have truly come around from the roots and yet still maintain distinctly individual styles. No white blues guitarist can claim a more original approach than Jorma Kaukonen, not to mention the fact that he single-handedly invented the electric scream. He wrenches the notes from his guitar.

Be warned- if you don't like hard-rock and blues-rock you may not care for this album at all. Even if you're really into the British blues you might not- Hot Tuna plays very American music, country blues and folk rock infused with Lord knows what else.

Mama Take the Pill
From under my head
Hallelu!
Jesus gonna make up my
Dyin' bed
Hallelu!
Then you'll need that True Religion

Since I'm not talking about contemporary habits and methods of Salvation I'll leave Jack Casady sings for the (first?) time on record, so do Papa John and Sammy Piazza, the drummer. The group is a fantastic working unit. They (Jack and Jorma) have been playing together so long they don't have to sacrifice looseness for tightness, or vice versa. Individually the musicians are extremely good. If not in any virtuosity of the fingers, in their honesty, originality and nearly monumental creativity. Drummer Sammy Piazza is also much less boring on this album than on their last.

Kaukonen is writing most of the material now. He didn't used to write too much during the Airplane days and now he has blossomed into a folk lyricist with a startling ability to convey angst, joy, amazement and understanding the likes of which this reviewer hasn't seen since Bob Dylan was up all night long leaning on the window sill. Give it a listen. D.H.



cosmic's community conscience

by Charlie Pavitt



In this issue's segment of THE COLLECTED BITCHING OF COSMIC C., I would like to reminisce a bit about certain experiences the organizations I am connected with on campus had in their attempts at securing funds for operation this term. The stories I will tell could probably be parroted to some degree by all those others who entered the meetings hopeful of some sympathy for their own pet projects and left disappointed, no so much from the drastic cutting down of their budget requests, which was unavoidable due to lack of enough funds, but from the attitude of the people involved.

I was not at any of the sessions involving WXBC and the Dining Commons P.A. The first was during the first meeting of the Student Senate this term. For those who may have forgotten the Senate is made up of the following people:

Luther Douglas, President
Ted Boylan
Richard Edson
Michael Flaherty
Steve Foster
Peter Herman
Ian Hobbs
Larry Levine
Sol Louis Siegel

President Kline had already announced that any responsible student group could take command of the public address system in the new Dining Commons. ARA was all for it - at least Mrs. Coons was. With the framework of an operating station all planned inside our heads, and with Sol himself presenting our case to the Senate, we felt sure that the airwaves would soon be humming during meals.

We were wrong. The Senate, perhaps wisely refused to give permission to us unless certain questions not on the questionnaire we gave out could be answered. These included the possibility of playing music in certain areas of the Dining Commons while leaving others quiet, the question of how much time music would be played and the question of whether a disk jockey or announcer should be employed.

I am sorry I did not go to the meeting, because I could have answered some of these questions myself. Playing music in just some areas and not others would be, according to what I have been told, impractical mechanically; besides, it could create problems in the eating rooms with people fighting to be on one side or another. In answer to the two-thirds who wanted our music and one-third who preferred silence, music would be played during two-thirds of the meals, which we still feel is fair. The low response for the last category on the questionnaire, news, announcements, etc., shows that people around here don't want to hear any wordy announcer at all.

WXBC asked the Budget Committee for \$500 to begin operations. Before I go on, I would like to list the people who were at those meetings:

Luther Douglas, Senate President
Henry Jones, Senate Treasurer
and Budget Committee members:
Steve Foster
Jackie Keveson
Larry Levine

Dan Lewis
Herb Ritts

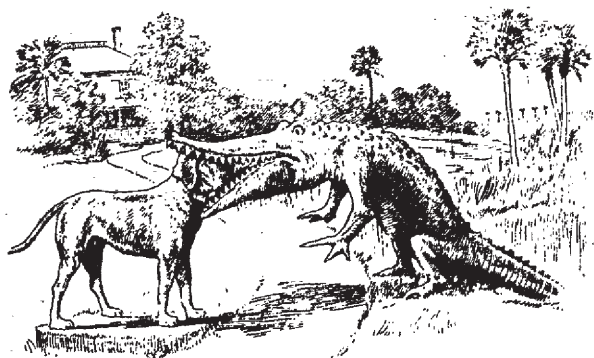
Basically, we wanted a phonograph, to replace the completely useless one the Dining Commons was equipped with, and a tape recorder. The latter was to serve two purposes: First, taped music during meals would be more operable from our standpoint, freeing people from sitting over records when they'd rather be eating dinner, and furthermore, lessening the chance of someone talking incessantly over the air. Secondly, with it we could help solve a crying need at Bard and start a permanent taped music collection, including records and performances here by students



and visiting musicians. I would be a much more practical than a record collection - cheaper, requiring less space, harder to damage, and less likely to be stolen.

Lloyd Bosca represented our cause in front of the Budget Committee; I didn't attend. From what I understand, he was told that we didn't need a tape recorder and that someone else should supply the phonograph. Hence, a budget of \$0.00.

Well, Bard, like it or lump it. Unless by some unforeseen miracle, there will not be a WXBC in any form on the future. Everybody loses: those who wanted good music won't get it, and those who wanted silence won't get it either, just a permanent continuation of the same schlock we've been subjected to all term, except for those occasional lucky moments when WRPI is on. For once, the Budget Committee had a chance to do something for the well-fare of the majority of the campus but ...



Now to a cause closer to my heart, the Religion Club. Our sole purpose was to bring Joseph Campbell, famed mythologist and author of THE HERO WITH A THOUSAND FACES, the four book MASKS OF GOD series (Primitive, Oriental, Occidental, and Creative Mythology) and the recent editor of a collection of the writings by Carl Jung, simply titled JUNG, to Bard to speak this term. His asking price was \$500, cheap for someone of his reputation (he usually asks for twice that much) and so, in order to show that the Bard community desired him enough to make that expenditure worthwhile, nine of us went around with the mysterious Campbell petition, getting signatures, support, and bad jokes about soup everywhere we went.

On the next Monday, I found that the Budget Committee meeting was to be held that same night, and I was only able to pick up two of the petitions in time, containing a total of thirty-five signatures, obviously not enough to warrant \$500. The Committee gave me until the next night to show more reason for the allotment; I had to agree and off I went.

I had been expressly told that I had until just before 8:30 Tuesday night to show up, and I expressly said to a member of the committee that I would come around 8 o'clock giving my petitions as much chance as possible to be signed. So, just before eight, Tuesday night, myself and a female companion went into Hegeman B-2 armed with one hundred seventy one (171) signatures, in my opinion clearly enough to get the money. The following happened.

First, I was half-jokingly (not even half) told not to come in. They didn't want to see me. After being allowed to enter, I was told they didn't want to see the petitions. My companion expressed her opinion on all this; she was answered by a male member of the committee in an extremely sexist fashion. Disgusted, she left; I dropped the petitions in the hands of one of them and followed her out.

I personally believe that the Budget Committee had already done all the work they wanted to do, despite the fact that I had told them I would be late - and I was clearly on time, half an hour before the supposed closing of the meeting and slightly earlier than I had said. They didn't care, they had done all the work they wanted, and the preferences of one hundred seventy one (171) people for a slight change deterred them not a bit. Allotment for the Religion Club: 0.00

I have previously attempted to thank all the people I could for voting for me back in my abortive Senate election campaign of last term. Now, I would like to thank all those who didn't vote for me, who kept me from joining the power elite and being sucked into the pompousness and egotism which the supposed representatives of the student body seem unable to avoid. As for their behavior, without falling to their level, all I can say is the following maxim: power corrupts.

I shall not be stopped so easily. On May 11th, Joseph Campbell shall speak at Bard College, on the topic The Interpretation of Symbolic Forms, or more simply, Myth And Symbol (these are his words.) For this he will receive \$500; I have been contacted by quite a few student organizations, all hoping they can foot part of the bill from their own depleted budgets.



However, if I cannot scrap up the required amount, I will just go to the next Student Senate meeting and give them the bill. I refuse to pay for the mistakes of the board they elected.

All contributions to the Joseph Campbell fund can be sent to Box 603 (me) and will be thankfully accepted. Please send me information on where I can return the money if it proves unnecessary.

Finally, I have as yet not received even one answer from the clubs operating on Covocation Funds last term for my request of a copy of their complete expenditures to be printed in the Observer. I would like to take care of this soon, and would like them all by March 15th at the latest. They should either be sent to me (Box 603) or the Observer through Campus Mail. I wouldn't want to be led to believe that any of our clubs had anything to hide from the students, faculty and administration of Bard College.

Until next time, same page (me and the ads), same newspaper,

Charlie Pavitt

PIN-UP



barbara steele in "black sunday"

LETTERS

(from page 2)

and the essence of any community is spirit.

The initial reason for this lack of spirit is the physical reality of this campus itself. Dispersed and disjointed as this campus is, there exists no physical necessity to make contact with any living beings beyond a clique of beings with whom one chooses to associate. Subsequently, social activity at Bard is exclusively clique-oriented. I do not mean to beat a dead horse, for this situation is obvious, but it is essential that it be understood before one undertakes any further examination of the mythology of community at Bard.

Ideological and racial differences support the condition of non-community, but the origin and perpetuation of the condition lie in the physical facts of life at Bard.

Communication is virtually non-existent, because physical estrangement renders contact improbable which in turn renders communication unnecessary. The cycle is a vicious one indeed. So we all float along, sheathed in voluntary withdrawal, but our rampant alienation is submerged because we HAVE our community, when and where we want it.

The educational movement which Mr. Siegel describes is simply another clique attempting, in the style of so many Bard cliques, to impress the rest of the community, with its standards. There is no grain of altruism in this effort. If the movement were, in fact, altruistic, it would be far less objectionable than Mr. Siegel suggests, for the maintenance of standards is an admirable ambition. However, again in the style of many Bard cliques, the ambition is towards an assertion of superiority in relation to the general group, and the other cliques therein.

And here I shall mention my second point of contention with Mr. Siegel's article. The reason for the failure of the RED TIDE as a viable organ of communication last semester was not, as he suggests, general student apathy. The simple fact is that the quality of the publication was abominable. It would seem as though the staff of the RED TIDE was more interested in simply BEING the newspaper, rather than PRODUCING anything which could properly have been graced with that title. It was another case of displaced intent, or group egotism.

I do not defer my own guilt in all of this. By my own definition, I must admit that The Calvin Coolidge Society has attempted a similar assertion of superiority in our publication of "The Utopian." This is not to admit that we have not been serious in the nature of our presentations, for the validity of our journal speaks for itself. But our efforts began as an opposition and counterbalance to the RED TIDE. I believe, nonetheless, that "The Utopian" still serves and will continue to serve a

valuable service as a journal of opinion. But our organization is amenable to change and cooperation with other organizations. This is where we must begin if we are to educate ourselves about one another and create a community.

The Calvin Coolidge Society has pledged a substantial portion of its funds this semester toward co-sponsoring Joseph Campbell's



appearance here, with the Black Student Organization and the Chapel Committee. This is, admittedly, a small step. The articles in this past Observer are also a step.

Establishment of interaction between organizations is one method of shattering the clique barriers of non-communication. I appreciate THE OBSERVER's efforts in this direction.

And I would appreciate your personal reactions to what I have said here. My box number is 729.

Respectfully,
Richard Tedesco



POLICY

(from page 1)

shall now have direct communications with Joe Roberts, Buildings and Grounds, and the Dean's Office concerning the problem of who the Dining Commons is for and how it shall be used.

Articles submitted by Bard students on subjects that don't relate directly to events at Bard are still quite welcome. Copy from outside sources, however, will be used rarely, and only when it is considered by the staff to be of particular interest to the community.

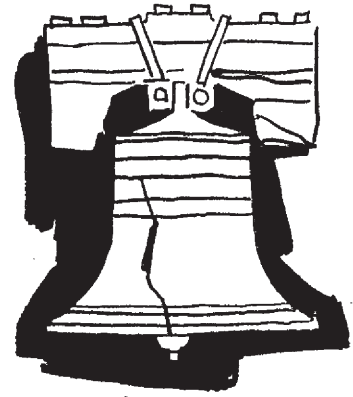
Now, before we leave you to your dinners, we have some requests. First, we would like it if all the organizations on campus were to send us reports including descriptions of the organizations, their plans, (general and specific events) for this semester, and the name and box number of someone to get in touch with, to be published in the next Observer.

Second, and more important, is a request - nay, a desperate need - for help in the form of reporters, artists (You will note the absence of local graphics in our papers) and layout help. The typical attitude toward the student newspaper here seems to be, "It's not a good paper, so why should I help?", which is like refusing to scratch an itch. Bard isn't going to be a better place to stay if everybody decides to let someone else do the work. So let's get up, goddamit, and DO something!

composed by the
Observer staff.



NOTICE ¹¹



The Observer has app. 160 names on its mailing list at the present moment.

In order to send copies through the mail at reduced rates, it must have 200 names on its list.

Therefore, if there is anyone to whom you would like to have the Observer mailed for free, please send the name (or names) and address (or addresses) to Box 79, Campus Mail.

All addresses MUST have Zip Code.

Thank you.

The Management.

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